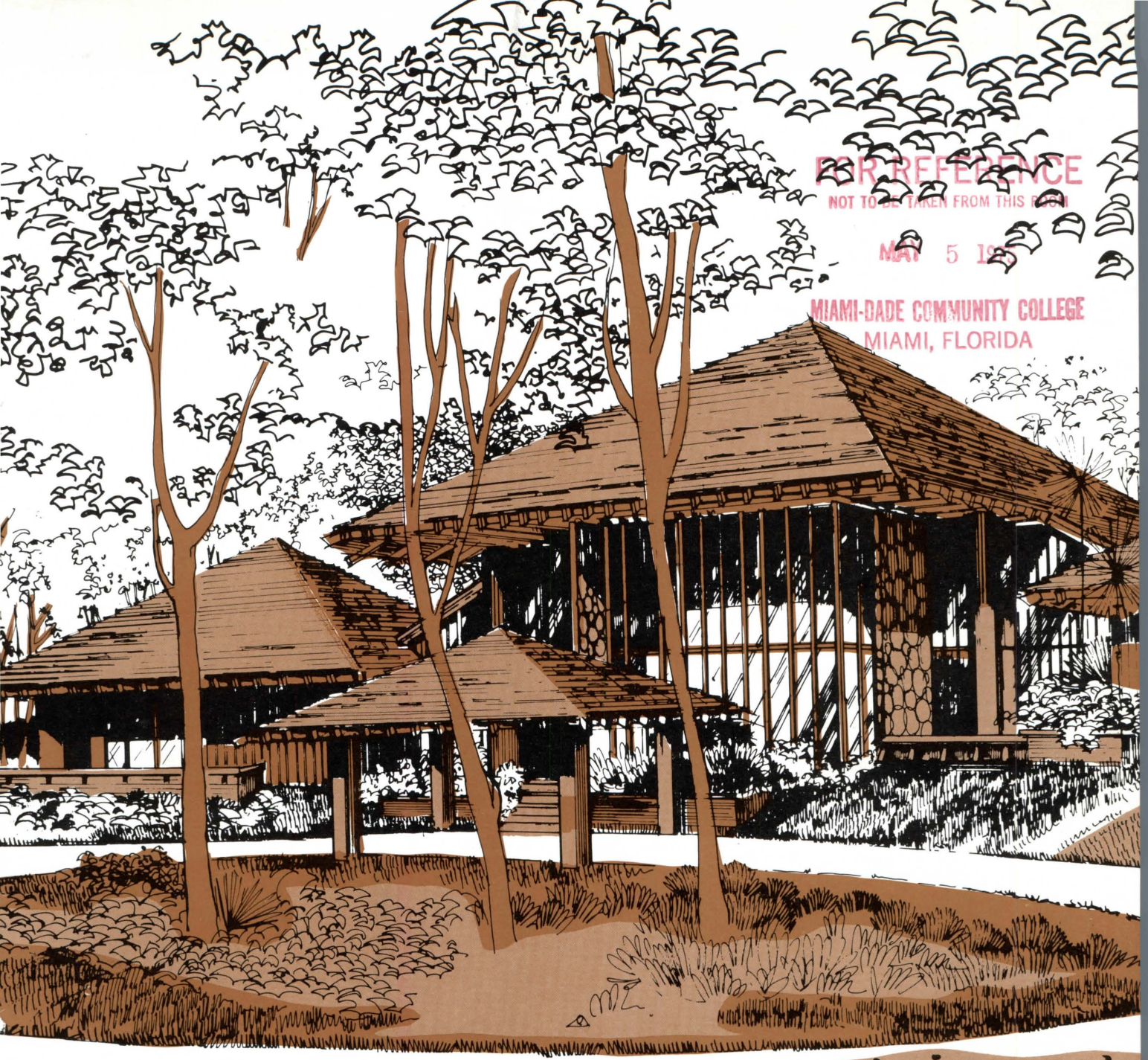

The Florida Architect

March
April 1975

Florida home; Architect & Landscape Architect: John Albert Weller, 7520 Red Road, South Miami, Florida; Cabot's Stains on all wood surfaces.

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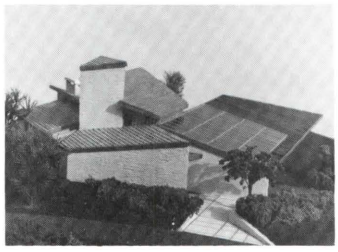

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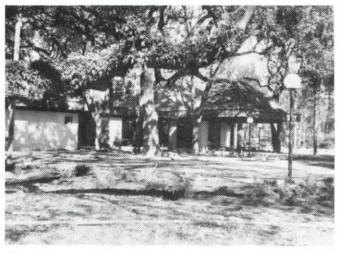

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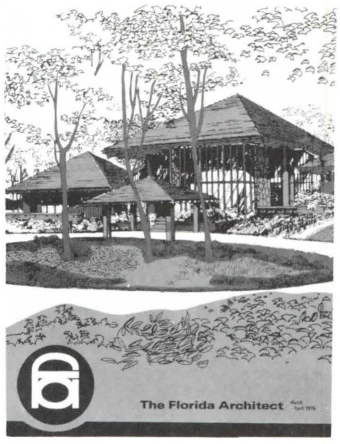


COVER: Rendering of John Weller's Hammock House by Ralph Fiol.

NEXT ISSUE: Earth forms architecture.

THE FLORIDA ARCHITECT, Official Journal of the Florida Association of the American Institute of Architects, Inc., is owned and published by the Association, a Florida Corporation not for profit. It is published bi-monthly at the Executive Office of the Association, 7100 N. Kendall Drive, Miami, Florida 33156. Telephone (305) 661-8947. Opinions expressed by contributors are not necessarily those of the Editor of the Florida Association of the AIA. Editorial material may be reprinted provided full credit is given to the author and to **THE FLORIDA ARCHITECT** and copy is sent to publisher's office. Single Copies, 75 cents, subscription, $6.50 per year.

Letter

Dear Editor,

There is nothing to say but FANTASTIC. If you find yourself with extra time, I hope you will do more stories on Florida House.

Dave, thanks for the great article and come on back to your house soon.

Most sincerely,

Michael S. Mullin, Director
Florida House

Dear Editor,

I am pleased to see the journal's "new look" and feel it is done in very good taste. I will be looking forward to the next issue.

Sincerely,

Emmy Rayne
Rayne Associates,
Public Relations

Dear Editor,

Thank you for sending the January-February issue of *The Florida Architect*. I am pleased that you found our public service advertisement useful.

Sincerely,

Fredrick Haupt III, Director
Public Affairs
National Trust for Historic Preservation

Dear Editor,

We were pleased to see the Old Bradford County courthouse featured with a full page photograph in the January-February issue of your publication.

Since we are applying for a State-Federal matching funds grant to help us restore this building, we would like very much to have some extra copies of this issue to use in mailing out material to strengthen our case.

Yours sincerely,

Eugene L. Matthews, President
Bradford County Board
of Historical Trustees

Dear Editor,

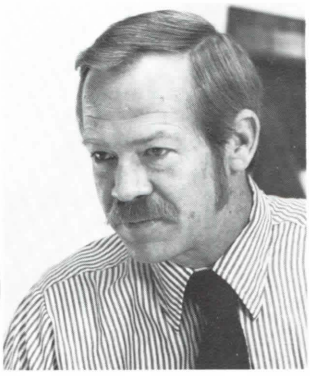
We were pleased that you joined us at our chapter meeting. The membership appreciated in learning of the many activities available through your office. The new magazine format appears to be off and running and should be a success.

Sincerely,

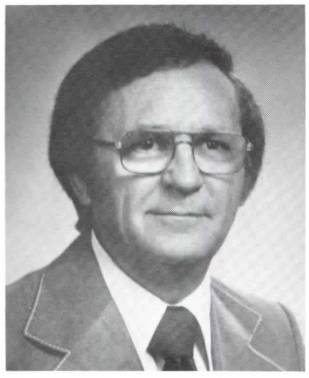
John Hobart, AIA
Secretary Florida Southwest Chapter, AIA

Advertisers

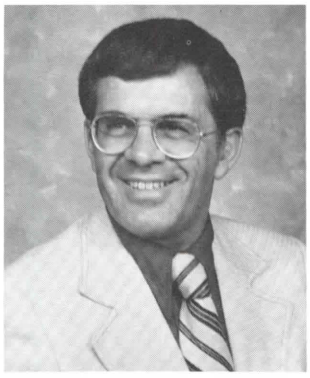
THREE FLORIDA ARCHITECTS ELECTED FELLOWS



William N. Morgan, FAIA



H. Leslie Walker, Jr., FAIA



Donald S. Williams, FAIA

The American Institute of Architects announced the election of 62 members, including three Florida architects, to the College of Fellows, a lifetime honor bestowed for outstanding contribution to the profession.

Formal investitute of the new Fellows will take place on May 19 at the Institute's convention in Atlanta, Ga.

The three Florida architects to receive this honor are William N. Morgan of Jacksonville, H. Leslie Walker, Jr. of Tampa and Donald S. Williams of Clearwater.

William Morgan became a registered architect in 1960 and established his own practice soon after in Atlantic Beach. He picked the Jacksonville area because it "offered as great an opportunity for building as any city I knew, and very little basic architectural thought had been given to this area. Jacksonville is large enough to have the urban problems typical of most cities, but small enough to be influenced by a small design group."

Morgan has taught in several architectural schools; recent ones are Tulane and the University of Florida. He thinks the ideal education for every aspiring architect would be an apprenticeship in a good architect's office.

As a designer and principal, H. Leslie Walker, Jr., has been involved in design projects receiving awards from the Florida Association of the AIA. He has served the Florida Central Chapter as well as the Florida Association as President, and was elected a Director of the Institute in 1972, representing Florida and the Virgin Islands.

In December he was appointed Chairman of the AIA Governmental Affairs Commission. This Commission is responsible for developing and executing the legislative program of the Institute, communicating the positions of the architectural profession on professional and public policy issues to the United States Senate and House of Representatives; monitoring and influencing the enactment of sound governmental agency policies, procedures and programs which affect the architectural profession, and executing the profession's responsibility in the social and environmental areas of concern with respect to these programs.

Walker is an officer and stockholder in the firm of Walker & McLane, Architects, Engineers and Planners, Inc. of Tampa.

Donald S. Williams through long and continuous public service and effective leadership has gained for himself, and the profession more than usual recognition by citizens, architects and public officials.

In 1967 Williams was elected to a two year term on the Clearwater city commission and was re-elected three successive times. The voters recognized the importance of architectural influence through Williams' leadership.

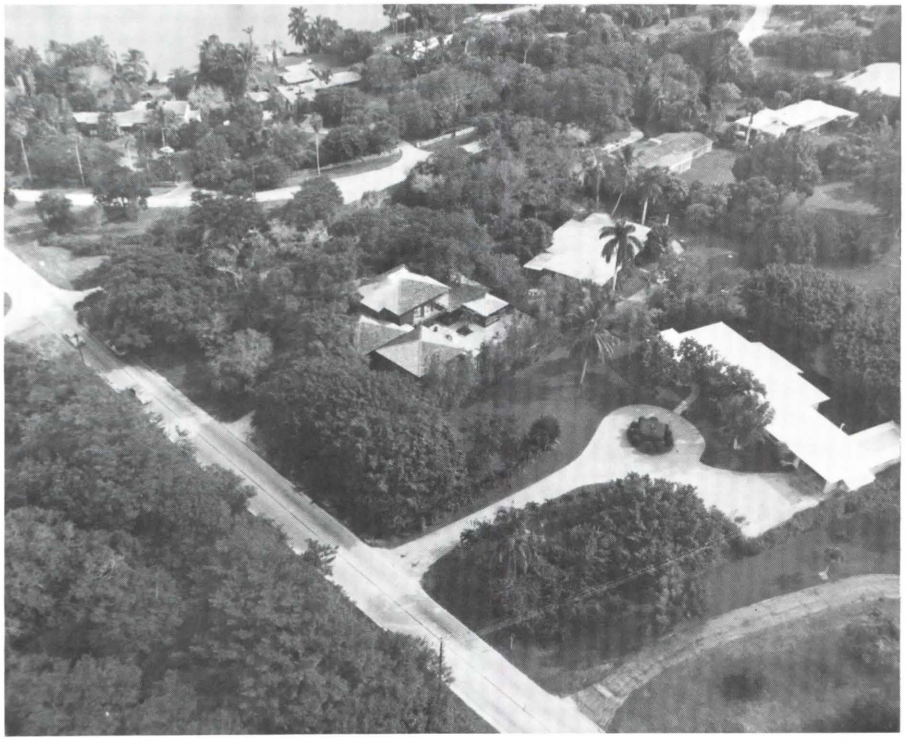
In 1973 Williams received the Florida Association's Architects Community Service Award with the citation "the overall community has benefited physically, economically and culturally as a direct result of his leadership and service and the public image of the profession of architects has been enhanced."

Williams is a partner with Williams & Walker Architects Chartered.

HAMMOCK HOUSE

"Part of the Land"

By Elizabeth Ogren Rothra



Architect — John Weller, AIA

THE ARCHITECT'S CONCEPT

While the classical tradition of architecture sought to erect structures superior to the land and rising prominently above it, Weller's approach is a dwelling that becomes part of the land.

Hammock House was designed to be an organic whole with its surroundings. Natural materials of wood and stone, the elements of fire and water, and man's inventions of glass and brick all combine to create enclosed living space that is not remarkably different from the out-of-doors. Additionally, architect Weller wanted the house to be a strong expression of the function of its materials.

His inventive scheme is a cluster of four houses, each serving different functions and completely joined by glass-windowed walkways. Two sleeping houses, a living house and the dining-kitchen house make up the compound. Two additional structures, the pagoda on the terrace and the auto pavilion are also roofed.

Constructed of cement block, wrapped with vertical cypress siding, all corners of the structure are rounded with quarter columns, blending the house into its wooded setting. The cypress siding

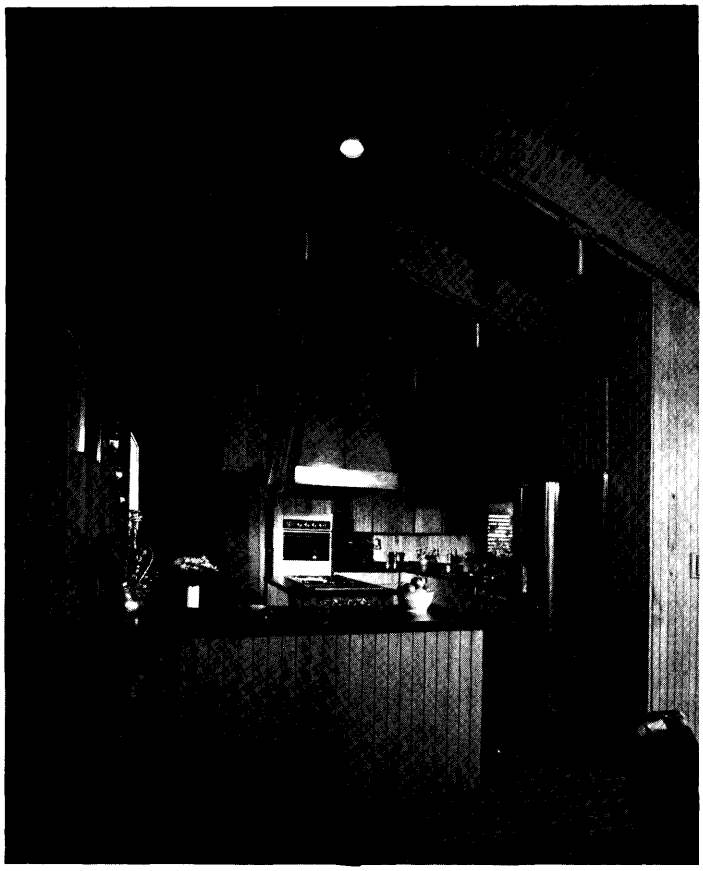
(continued on next page)

Author Elizabeth Rothra's interest in Florida architecture stems from an appreciation of the early pine and coral rock houses built for tropical living at the turn of the century by Dr. John C. Gifford, a Dade County pioneer.

She published a book about Dr. Gifford and his writings ("On Preserving Tropical Florida," University of Miami Press 1970), and also has written for the Miami Herald's Sunday magazine, "Tropic" and other publications.

Before coming to Florida she worked in New York City as a publicist for Fred Waring's television show, the Crusade for Freedom, Radio Free Europe, and Chataugua Institution as well as Communication Research Institute in Coconut Grove. Born in western New York State, she has been a Floridian for nearly thirteen years and lives in South Miami with her husband, Dann, and nine year old daughter, Katie. Currently she is free lancing and working on a biography of Florida's first naturalist, Charles Torrey Simpson.

Photos by: *Kurt Waldmann*



continues inside as well, and alternated with window walls and glass doors which bring in views of sky, clouds, trees, and the reflections of water.

The four-square, pitched roofs of the structures are clad with hand-split, cedar shingles. Varying roof planes recall the charm of an Italian hilltown.

Terra cotta floor tile paves the entry and is used throughout the house for walkways, kitchen flooring and the pool terrace. Merging the house with the terrace are wood decks softly edged with ferns. To achieve the effect of the plants emerging from under the decks, deep trenches were pre-cut in the cement of the terrace to accommodate plants, and the decks extended just slightly over the trenches.

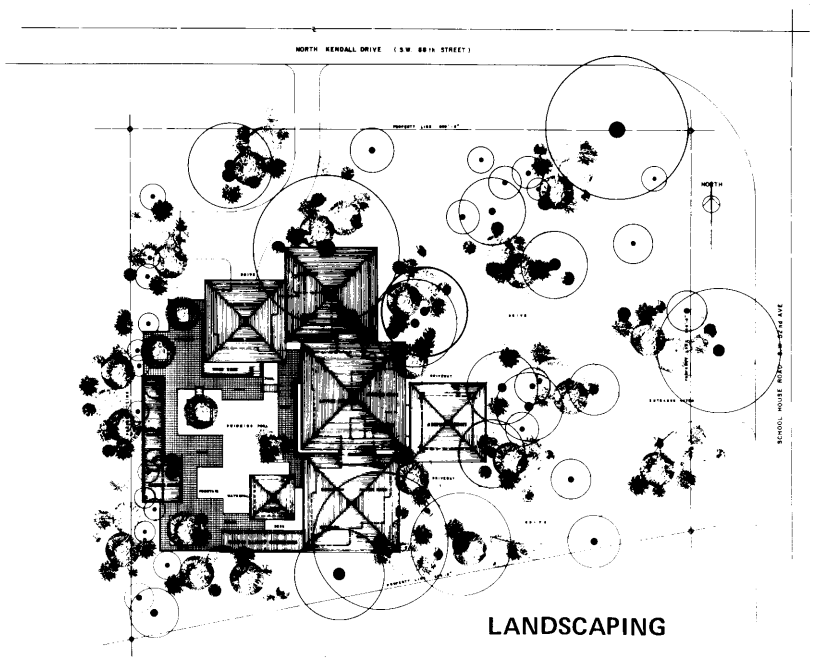
Underscoring the architectural design, ceilings are formed by the roof itself, exposing the wing and joist construction and the heavy beams that converge like the spokes of a giant wheel. Roofs merge over walkways and their rustic shingles can be touched from interior staircases. Furniture will be contemporary and fixtures reduced to a minimum, all subordinate to the architectural details. Canister lighting is used throughout the house. The decorating scheme will stress earth tones contrasting and complementing the pale stone of the chimney wall and the warm rich stain of the wood.

This is a design of dramatic effects rather than broad vistas. Visual excitement is found in the garden foyer with its broad expanse of glass and stone, and its simply constructed open staircase that rises thirty-five feet to the loft above the living room. This dramatic entry is viewed from the loft, and from the upper living room where the east wall is open on either side of the chimney and protected by a railing.

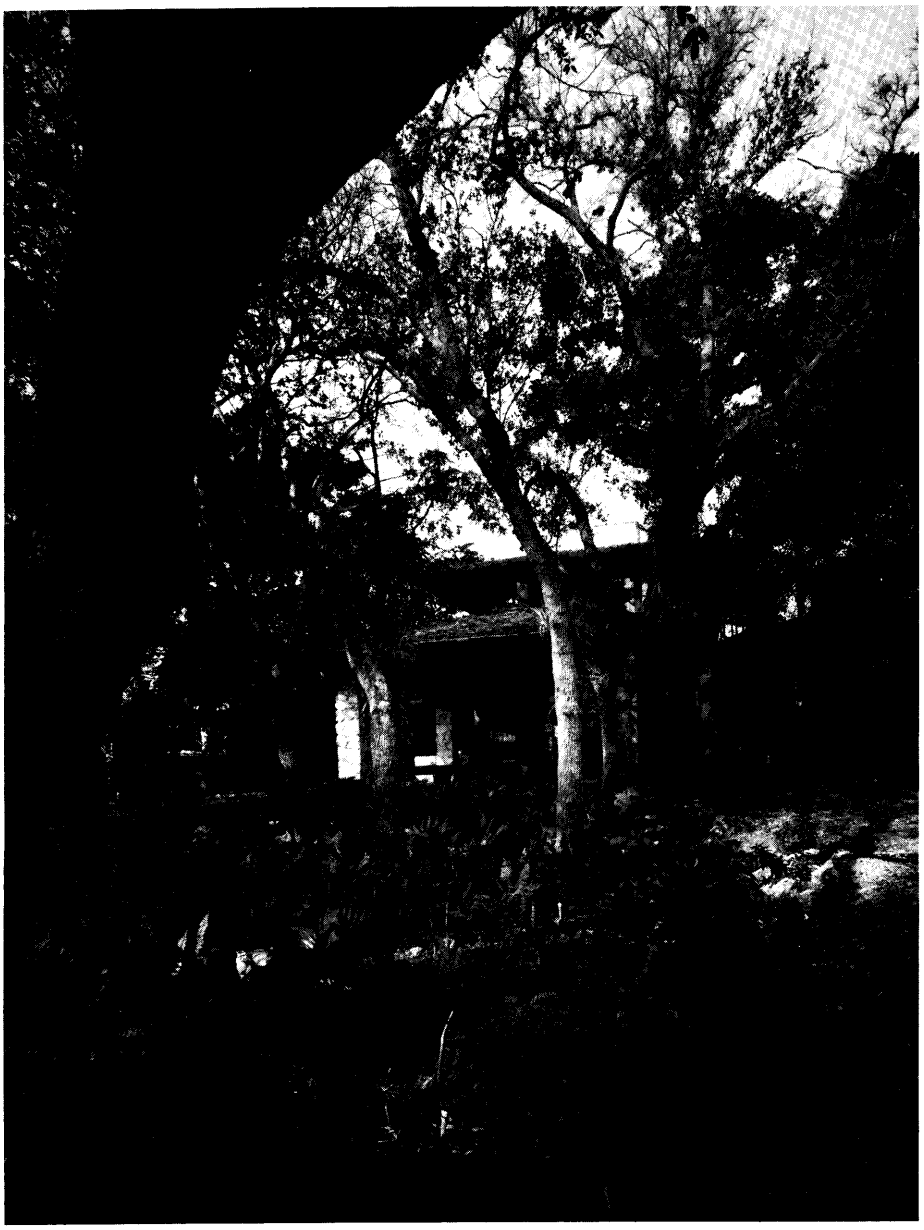
Hammock House is full of the unexpected. The formal living room can be approached from four different staircases, including a free-standing circular stair. A large porthole opens from the loft, and another circular opening in the ceiling of the sleeping house hall reveals the roof beams. On the pool terrace, a fan palm seems to float on its private island reached by a wooden bridge.

Reason pervades the sense of surprise, however. The Martin Escher stairs, ascending and descending from the living room give easy access to all parts of the house. The porthole brings light and a view into the loft. The circular stair is the shortest line between two points. The image of the fan palm is multiplied by its watery moat while the bridge gives access for tending.

The influence of traditional Japanese architecture can be seen in Hammock House in its sheltering roofs, the extensive use of wood, the restraint in its materials and decorating scheme, in the garden views and the artful use of water and plantings. However, the house has none of the papery, aesthetic look of the Japanese style. It is a strongly American expression of contemporary living.



LANDSCAPING



Charles Torrey Simpson, South Florida's pioneer naturalist, once commented on the practice of bulldozing all the large trees before building saying, "Man destroys in hours what it took nature centuries to create." Contrasting with that principle, the Wellers hardly stirred the ground to build Hammock House.

The ancient trees (one *Ficus decora* with a span of 60') landscape the property naturally, screening it from the street and shading the house. Hung with a variety of vines and bearing ferns in their trunks and airplants in their branches, they give a jungly, tropical look to the site. While grass will be used close to the house, the native, wild plants will be encouraged on the borders.

John Weller is a landscape architect, and both the Wellers are avid gardeners. It was Weller's wife, Bebe, who planned the sunken garden in the circle formed by the entrance drive. Like one of the ferny lime sinks of Florida's hammocks, it is edged with native coral rock and planted with ferns and palms. Focal point will be a Latania palm. Borders are formed with star begonia and red dracena provides color contrast.

The gentle slope off the dining room deck will be planted with a large variety of native fern that grows thickly and to a height of six or seven feet. This fern-covered slope will require little maintenance and create a cool, woodsy appearance.

Large planters, one containing a tree fern, flank the entrance with its wide doors of hand-carved South American mahogany.

(continued on next page)

THE SITE

The Wellers had often admired this one acre corner site since it was close to their former house. Located in the Hammock Lakes district, an area of fine homes not far from Biscayne Bay, it had once been part of a dense hammock of tropical hardwoods; ficus, oak, pigeon plum, native palms and the copper-barked gumbo limbo, a rare tree seldom seen anywhere in North America except in the Florida Keys or botanical gardens.

The owner had cleared and mowed the underbrush and tended the mature trees. Hung with vines and airplants, many retained the graceful arching habits learned in the hammock where competition for sunlight and moisture was keen.

Though the lot was not for sale, Weller contacted the owner who agreed to an interview with the family. He like the plans for the house so well, that he agreed to sell.

Weller resolved, at all costs, to plan the house so that all the trees could be saved. He studied and surveyed the site, noting the position of each tree and designed the house to fit around the foliage. Bringing in the cranes needed to pour cement for thirty-five foot high, quarter round columns around the trees was difficult, but with patience it was accomplished.

The foliage landscapes the house naturally. One large ficus is framed against the two-story, north wall of the children's sleeping house. In fact, it is so close to the window, that Weller's son, Donny, calls it "Tom Sayer's Window." It would be easy, but daring, to reach out a hand and slide down the trunk.

The deck of the dining room wraps around another large ficus whose multiple trunks are safely anchored to a massive root system. A hole cut in the eave accommodates one of its limbs. Native palms occur outside the window walkways. ●

Architect: John L. Volk, Architect, AIA

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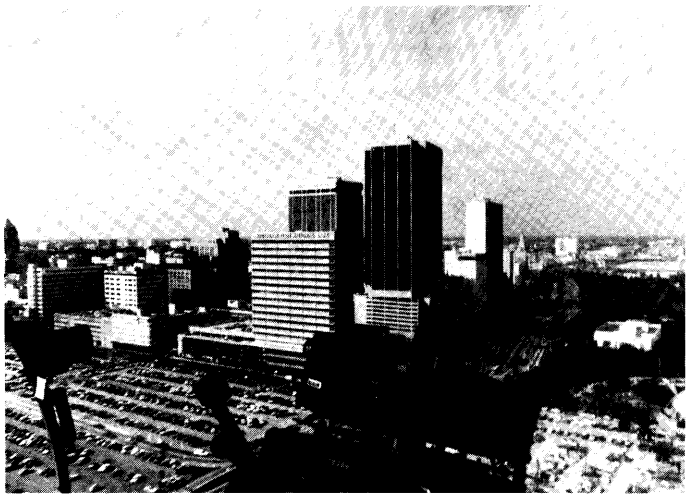


Miami skyline

Do-It-Yourself
AERIAL PHOTOGRAPHY

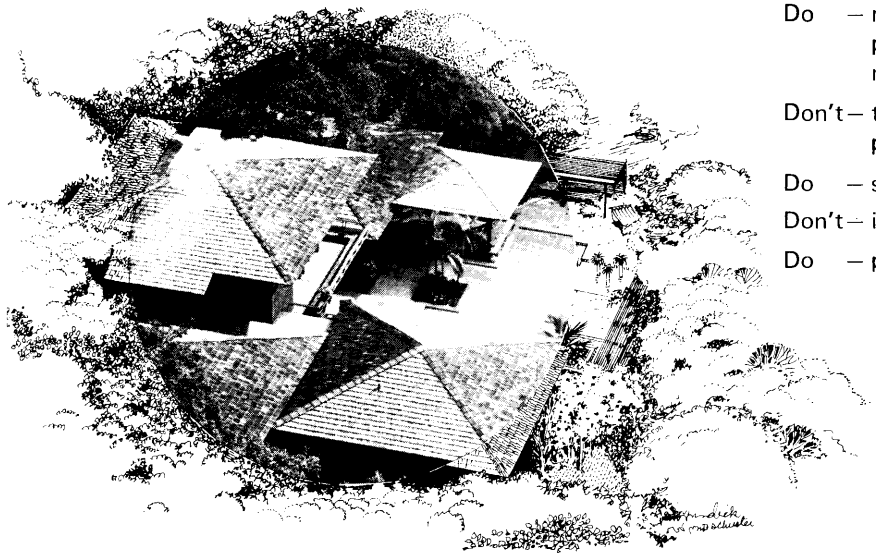
By David E. Clavier

It was never said that, "curiosity kills the bird."

So, in a fit of curiosity, architect John Weller and myself made like birds to see what his 'Hammock House' looks like from far above.

Daring the facts that it was Friday the 13th and I enjoy having both feet on the ground, I joined Weller and our pilot as we skimmed the Miami skyline. For ten minutes we hoovered over 'Hammock House' snapping shutters, changing film and, most important, hanging on.

From our experience here are a few dos and don'ts to consider when planning "do-it-yourself aerial photography":



Do — make sure you have enough seatbelts for all passengers (especially important when there are no doors).

Don't — take off without an adequate supply of film and photography equipment.

Do — see that your personal affairs are in order.

Don't — ignore all the great sites from 300 feet.

Do — plan to have a great time.

Northwest Chapter Design Award Winners

The Florida Northwest Chapter of The American Institute of Architects recently held their annual design awards competition. The architectural awards jury included John E. Jarvis, Director, Campus Planning, University of West Florida and John T. Carey, Ph.D., Director, Art Department, University of West Florida.

Certificates of Merit and Honor were presented to the following firms in their respective categories;

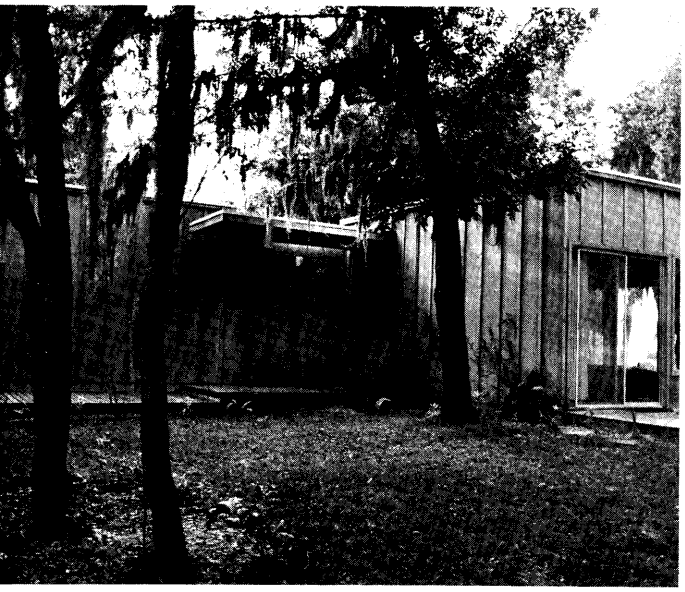
Architectural awards for *residential design:* Merit Award (1st Place) to The Bullock Associates of Pensacola for the Lindley Camp residence, Pensacola Beach. Honor awards to The Bullock Associates for the William Ray residence, Pensacola and the Dr. William H. McCaw residence, Pensacola Beach; Bayne Collins & Associates of Panama City for the John F. Daniel residence; Ricks/Kendrick/Stokes/David – Architects, Inc. of Fort Walton Beach for the Dr. Alex Trum residence and the W.B. Harbeson III residence.

Architectural awards for *institutional design:* Merit Award to Ricks/Kendrick/Stokes/David – Architects, Inc. for the City of Fort Walton Beach's Indian Temple Mound Museum. Honor awards to Ricks/Kendrick/Stokes/David – Architects, Inc. for the Okaloosa-Walton Junior College, Niceville, Florida and the School Board of Okaloosa County's Max Brunner Jr. Junior High School; Hugh J. Leitch, Architect, for the University of West Florida's Commons Building and the Administrative Complex; The Bullock Associates for the U.S. Post Office Annex and Maintenance Facility, Pensacola.

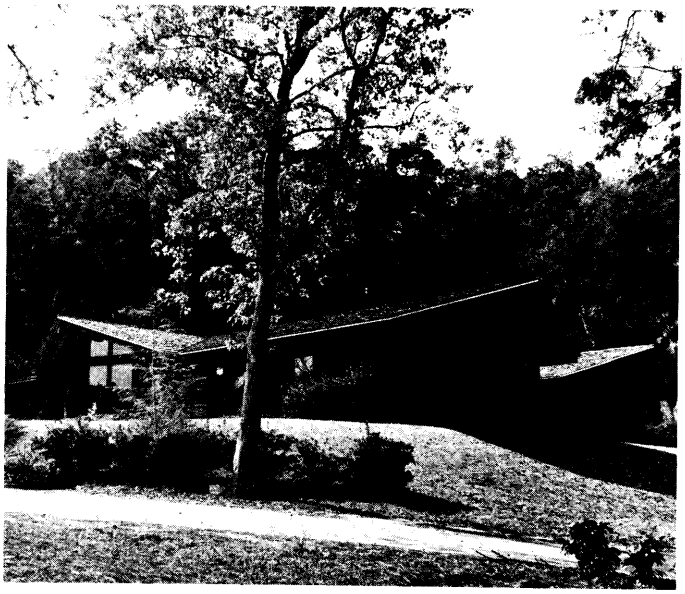
Architectural awards for *commercial design:* Merit award to Hugh J. Leitch, Architect, for Southern Pine's Inspection Bureau Office Building, Pensacola; Honor awards to Ricks/Kendrick/Stokes/David – Architects, Inc. for a Triplex apartment complex for H. French Brown, Jr., Winston G. Walker and Dr. Malcolm C. Crotzer of Fort Walton Beach, Florida, and the Brooks Reality Building for John W. Brooks; Kenneth Woolf, Architect, for Baptist Hospital's Professional Office Building, Pensacola, Florida; and the Bullock Associates for the Hillbrook Condominiums, Pensacola.

Architectural awards for *rehabilitation design:* Merit award to The Bullock Associates for the Barksdale Law Office Building, Pensacola, and a Merit award to Mandeville Smith, Architect, for the restoration of the Black Insurance Agency, Panama City, Florida.

Architectural awards for *Site/Parks/Recreational design:* Merit award to Hugh J. Leitch, Architect, for the Mutual Federal Savings & Loan Association, Pensacola, Florida, Parking Mall and a Merit Award to Ricks/Kendrick/Stokes/David – Architects, Inc., for Wayside Park and Fishing Pier for the Okaloosa Island Authority, Fort Walton Beach, Florida.



RESIDENTIAL DESIGN – HONOR AWARD
ohn F. Daniel Residence
Bayne Collins & Associates, Architects



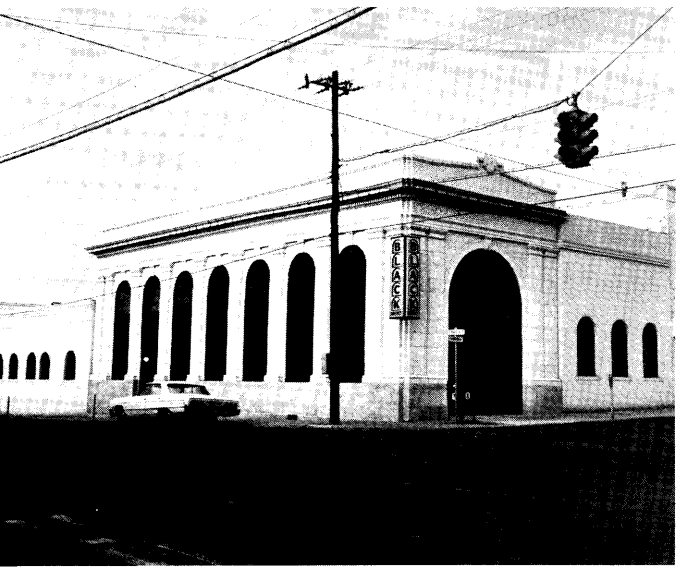
COMMERCIAL DESIGN – MERIT AWARD
Southern Pine's Inspection Bureau Office Building
Hugh J. Leitch, Architect

RESIDENTIAL DESIGN – MERIT AWARD
Lindley Camp Residence
The Bullock Associates

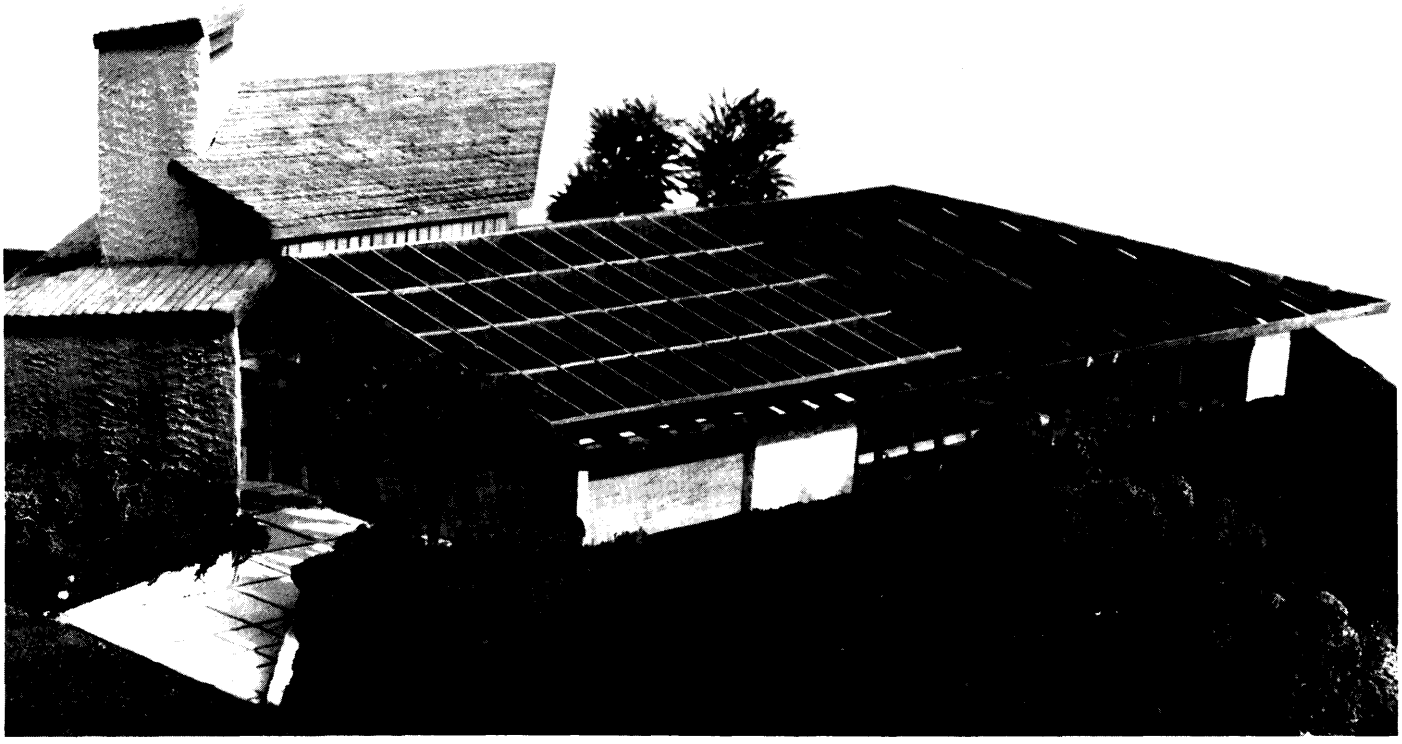
COMMERCIAL DESIGN – HONOR AWARD
Baptist Hospital's Professional Office Building
Kenneth Woolf, Architect

INSTITUTIONAL DESIGN – MERIT AWARD
Temple Mound Museum
Ricks/Kendrick/Stokes/David – Architects, Inc.

REHABILITATION DESIGN – MERIT AWARD
Black Insurance Agency
Mandeville Smith, Architect



SITES/PARKS/RECREATIONAL DESIGN – MERIT AWARDS
Mutual Federal Savings & Loan Association
Hugh J. Leitch, Architect



Model of the SUGARMILL WOODS SOLAR HOME in Homosassa Springs.

SUGARMILL WOODS

By Harry Gordon

EDITOR'S NOTE: Sugarmill Woods Solar House located in Homosassa Springs, Florida is a prototype house designed for Parkland Properties, Inc. to demonstrate the use of Solar Energy for residential heating and cooling in a warm humid climate. The house was designed by Burt, Hill & Associates, Architects.

According to an article in the November 14, 1974 *Engineering News Record,* "Using solar energy to heat domestic water and to heat and cool the nations' buildings, which use about 25% of the total energy consumed in the U.S., would result in a significant savings in fuel consumption. Savings in the total amount of energy consumed by buildings is estimated at an average of 20%."

Last October the Florida Legislature passed a law requiring all housing build in the state to contain plumbing for solar heating of domestic hot water.

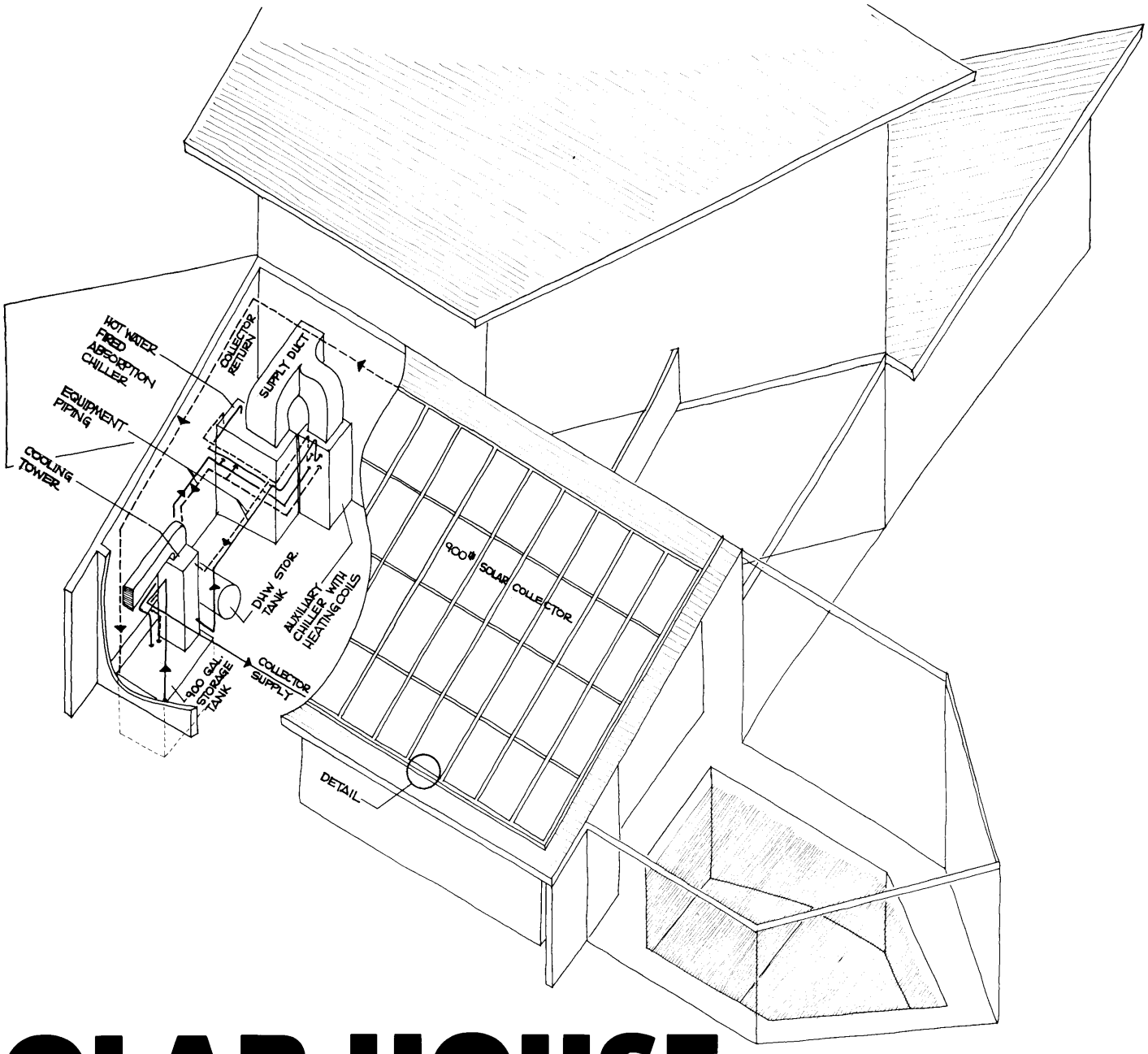
These things taken into consideration should make this article on the design features of Sugarmill Woods Solar Homes of particular interest to Florida architects.

Harry Gordon works for Burt, Hill & Associates, Architects.

The implementation of solar energy to provide heating, cooling, and domestic hot water in residences has great potential for the reduction of consumption and utility bills. It is necessary though to integrate a well designed solar energy system with a building which exhibits low energy consumption to realize this saving.

The solar home at Sugarmill Woods is designed with several features which make it an energy-economical home, even without solar energy. The major areas of glass and light weight wood walls are oriented in directions which receive relatively minor amounts of solar heat gain. Furthermore, these walls are insulated with R-11 fiberglas and are shaded by substantial roof overhangs. The windows are insulating glass and are well shaded.

The exterior walls, which face the directions having

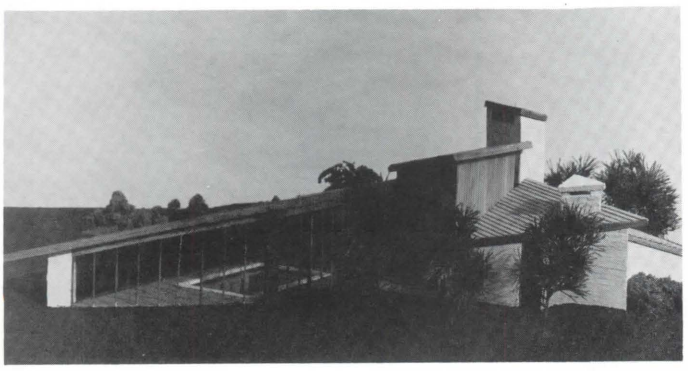


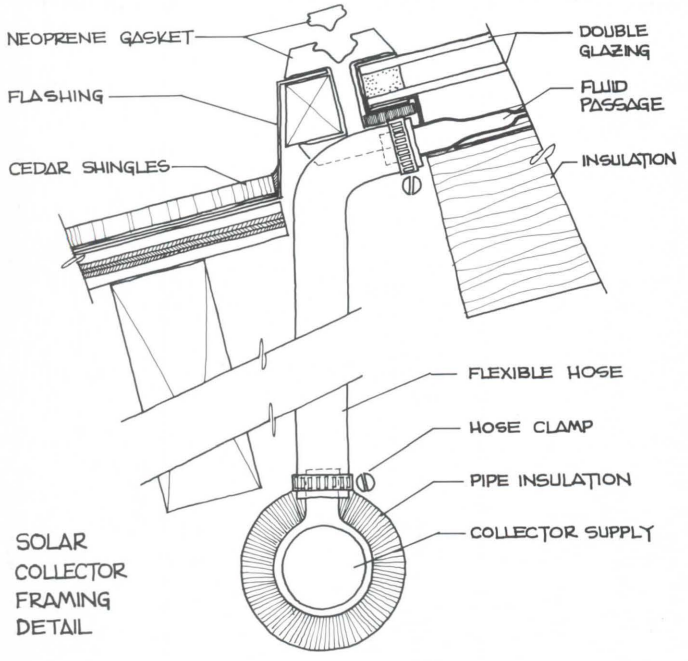
SOLAR HOUSE

critically high amounts of solar heat, have a combination of high mass and insulation to reduce the solar gain. (As the accompanying section shows). They are composed of an exterior surface of one-inch fieldstone, set in mortar, backed by one-inch of Polyurethane insulation, set on eight-inch concrete blocks with sand filled voids. The placement of the insulation near the exterior wall greatly increases the length of time for heat transfer to occur through the wall. This has the effect of stabilizing the interior temperature near the comfort level. Portions of the exterior wall are bermed with earth to add mass and increase the insulative value. This also has the effect of lowering the visual profile of the elevation from an architectural viewpoint.

These energy conserving features reduce the peak cooling load to less than one-third the cooling load of a conventional home of this size. Furthermore, by reducing the range of indoor temperature differences, the mechanical equipment can operate closer to its capacity for greater periods of time, resulting in increased efficiency.

The solar system is primarily designed to contribute the entire requirement for domestic hot water and approximately sixty percent or more of the space cooling requirement. The space heating requirement and swimming pool heating will also be supplied by solar energy. The nine-hundred square foot array of flat plate solar collectors, tilted at 14 degrees from horizontal and oriented 17 degrees west of south, is located on the garage roof, directly above the mechanical room and the 900-gallon water storage tank. This collector tilt and orientation were chosen to optimize heat production on hot summer afternoons when the highest cooling loads occur. In





addition, the 14 degree tilt corresponds to a 3 on 12 pitch, common in residential construction.

The solar energy will be used to provide space cooling by the use of a hot water fired absorption chiller. The solar heat is used to maintain the moisture absorbing salt solution in the machine at proper concentration. This evaporated moisture represents heat which is removed from the room supply air by a cooling coil. When there is insufficient solar energy available to do required cooling, the requirement will be met by a conventional reciprocating chiller. This reciprocating machine is also equipped with a heating coil, which uses solar heated water when there is a space heating requirement.

There is a heat exchanger to supply the required heat for domestic hot water and an additional heat exchanger to supply heat to the swimming pool when it is needed.

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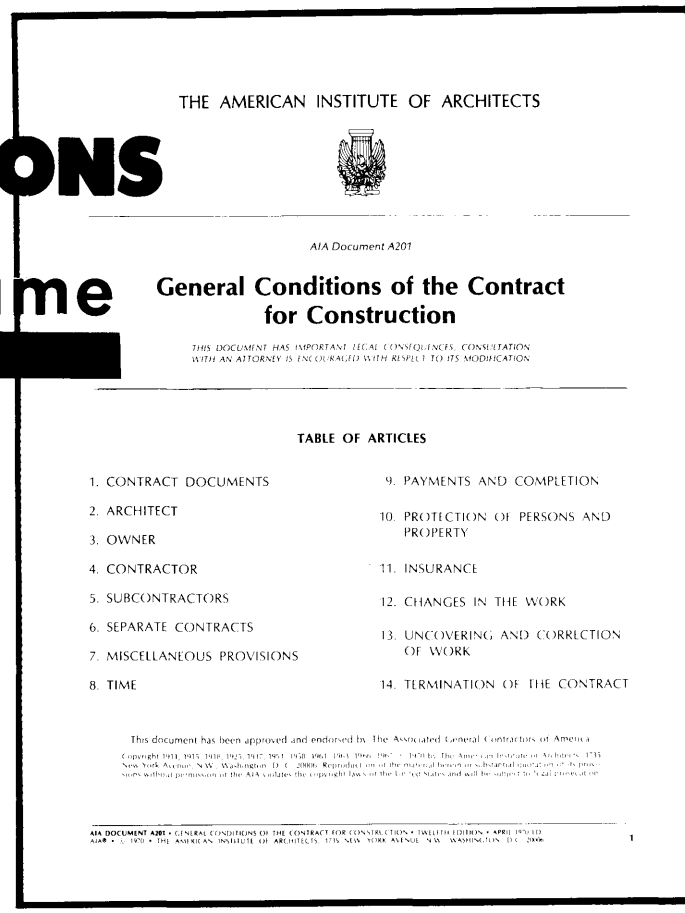

THE AMERICAN INSTITUTE OF ARCHITECTS

AIA Document A201

General Conditions of the Contract for Construction

THIS DOCUMENT HAS IMPORTANT LEGAL CONSEQUENCES. CONSULTATION WITH AN ATTORNEY IS ENCOURAGED WITH RESPECT TO ITS MODIFICATION

TABLE OF ARTICLES

1. CONTRACT DOCUMENTS
2. ARCHITECT
3. OWNER
4. CONTRACTOR
5. SUBCONTRACTORS
6. SEPARATE CONTRACTS
7. MISCELLANEOUS PROVISIONS
8. TIME
9. PAYMENTS AND COMPLETION
10. PROTECTION OF PERSONS AND PROPERTY
11. INSURANCE
12. CHANGES IN THE WORK
13. UNCOVERING AND CORRECTION OF WORK
14. TERMINATION OF THE CONTRACT

This document has been approved and endorsed by The Associated General Contractors of America

AIA DOCUMENT A201 • GENERAL CONDITIONS OF THE CONTRACT FOR CONSTRUCTION • TWELFTH EDITION • APRIL 1970
AIA® • © 1970 • THE AMERICAN INSTITUTE OF ARCHITECTS, 1735 NEW YORK AVENUE, N.W., WASHINGTON, D.C. 20006 1

One of the architects' best friends is AIA Document A201 – "General Conditions of the Contract for Construction," yet there are a great many specifications written that indicate that some architects don't really know their friend nor how to treat her for full satisfaction.

The need for a document to establish the rights, responsibilities and relations of the participants in a building contract was recognized in 1888 when the AIA and the National Association of Builders devised a uniform building contract. Out of this early document has evolved through twelve editions, the current 1970 edition of the General Conditions of the Contract for Construction. It consists of 14 Articles, which have become the nationally accepted working rules for relationships in construction projects:

1. Contract Documents
2. Architect
3. Owner
4. Contractor
5. Subcontractor
6. Separate Contracts
7. Miscellaneous Provisions
8. Time
9. Payments and Completion
10. Protection of Persons and Property
11. Insurance
12. Changes in the Work
13. Uncovering and Correction of Work
14. Termination of the Contract

Before 1888 every building contract worked under a set of relationships and procedures unique to the project established *ad hoc* by the owner, or the architect, or the money lender. In the day when architects and builders had work loads of one or two projects per year, one had time to form relationships and develop procedures. But in the go-go zip-zap society of today, things are so complex, that standardization of rights, responsibilities and relationships that are broadly accepted is as important to a successful construction project as is the skill of design.

The AIA General Conditions has in its formation the accumulation of ninety years of experience – that learned from cases before arbitration boards and the courts, lawyers, other design professionals as well as architects and the Associated General Contractors of America. It is not a perfect document. It is, however, the document that currently has the broadest acceptance for building contracts, is constantly evaluated and kept relevant and acceptable to an ever-growing number of government agencies and institutions. Although there are a number of agencies and institutions that believe their relationship with the world processes are so unique that, as was done in 1880, general conditions written especially for them can satisfy their requirements and/or idiosyncracies, this practice is of questionable value and should be discourage in favor of the AIA Document. Because the U.S. Department of Health, Education and Welfare, one of the World's largest investors in professionally designed projects, encourages the use of AIA Document A201, it is safe to assume that any other document of general conditions is either (1) for work so unique that standard anything is inapplicable or (2) is charting a new course ahead of its time and without benefit of legal precedence or (3) and most likely situation, the product of irrelevant and archaic practices.

In this paper "general conditions" means those in the AIA Document A201, 1970 edition, General Conditions of the Contract for Construction.

The general conditions form one of the four parts of the construction contract: (1) the general conditions part of the specifications (2) the product/workmanship part of the specifications (3) the drawings and (4) the owner/contractor agreement.

The general conditions are standardized paragraphs describing the rights, responsibilities and relations of the participants in the construction contract including the architect. They are the distillation of years of experience in the building industry and reflect the national consensus. They are adaptable to private and public work, and to lumpsum contracts and cost-plus contracts. They set the rules, having the status of laws for the project, by which the construction project shall be administered.

If an architect is thoroughly familiar with the general conditions, he will know the strengths and limitations afforded him in the administration of the construction of his project. Such knowledge will permit him to exercise his services with confidence and effectiveness. In a dispute a quotation from the proper reference to the general conditions is frequently worth a dozen tempertantrums on the job site. It is also the most professional attitude one can exercise in the resolutions develop from national experience and a national consensus of that experience, cannot be adapted to every project without some modification or amplification. Supplementary general conditions must be written by the architect to modify and extend the general conditions as the unique characteristics of his project require. In fact some of the general conditions carry very little weight without these supplementary conditions. For example:

> "7.5.1 The Owner shall have the right to require the Contractor to furnish bonds covering the faithful performance of the Contract and the payment of all obligations arising thereunder if and as required in the Instructions to Bidders or elsewhere in the Contract Documents."

Item 7.5.1 only reserves for the Owner, "the right to require the Contractor" to furnish bonds. If the Contractor is required to furnish bonds, then those must be stated elsewhere in the specifications. Article II of the general conditions related to insurance has similar paragraphs. Insurance is required, but the minimum limits of liability and coverage for various types of insurance must be specified elsewhere in the specifications.

Usually these modifications are included in a companion section to the general conditions entitled "Supplementary General Conditions."

But a recent development has altered this usual practice. When the US Department of Health, Education and Welfare adopted AIA Document A201 as the General Conditions for construction projects supported by the Department, AIA Document A201 had to be supplemented with those stipulations required by law for all Federal Projects. A "Federal Edition" of A201 was devised and is now available. This edition adds to the regular Document A201 a "Supplementary Conditions," AIA Document A201/SC. Since the Supplementary Conditions are now used to adapt the General Conditions to unique situations (such as the requirements of all Federally supported projects), modifications to the General and/or Supplementary Conditions will be done in section called "Special Conditions" or some similar title. This is important to remember, because many other governmental agencies and institutions (including large corporations) are being encouraged to accept AIA Document A201 for its general acceptability as well as legal predictability, and using a supplementary conditions document to give the unique general requirements.

The AIA Document A201 is critized for its comprehensiveness. The agreement, the general conditions and supplementary conditions (and recently the special conditions) are recognized as the contractural legal part of the construction contract. If this be true, then AIA Document A201 is not pure, for this document includes administrative and work-related items, more appropriately placed in a work-related part of the specifications as Division 1 — General Requirements of the 16 Division format for specifications recommended by the Construction Specification Institute which format is being adopted by an increasing number of specification writing and using institutions. Many believe that such items as requirements for shop drawings and samples, substitutions, cleaning, cash allowances, etc. are more appropriately in a section under Division 1 instead of General Conditions. It can be debated that these work-related items are steeped in legal precedence and, therefore, should be retained in General Conditions. Wisdom dictates the use of AIA Documents A201 without any, but the obvious modifications for optimum value of legal and historical precedence. If Division 1 of the specifications is to be project oriented, its purity will be violated by the inclusion of conditions, work-related or otherwise, that affect all projects generally.

The virtue of friend AIA Document A201 is its predictability. Only such paragraphs that require modification should be modified but those requiring modification for meaning, should be modified, not ignored. If there is no institutional supplementary conditions augmenting the General Conditions, then the necessary modifications to the General Conditions are made in companion section of the specifications entitled "Supplementary General Conditions." If institutional supplementary conditions are needed to augment the General Conditions, then modifications of both the General Conditions and Supplementary Conditions are written in a section of the specifications entitled "Special Conditions."

If an institutional general conditions is forced upon you for inclusion in the Contract Documents, which are obviously inappropriate and inadequate for the building project for which you are architect, consider writing a "Supplementary General Condition" that virtually rewrites the general conditions, using the conditions of AIA Document A201. A better way, however, is to convince the Client that he should use AIA Document A201 for its obvious benefits. Get his lawyer to help to convince him. There is no benefit to the architect to have to administer each project by a set of different and uncontested rules. Neither is there a benefit to the Contractor, the Subcontractor, the Supplier and, if he only knew, the Client. It is the architects' obligation to advise his Client where he needs advice. Be sure he knows the virtues of using AIA Document A201 — "The General Conditions of the Contract for Construction." ●


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4

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   Contractor: Shuart Corporation

3. Tucker Office Building, Atlanta, Georgia
   Architect: Arkhora & Associates
   Contractor: Hails Construction

4. Otero Savings & Loan, Colorado Springs, Colorado
   Architect: John L. Giusti Associates
   Contractor: Lembke Construction

5. Rusty Scupper Restaurant, Oakland, California
   Architect: Sandy & Babcock
   Contractor: Williams & Burrows, Inc.

PPG INDUSTRIES

RECENT PROJECTS

University Branch of Pensacola Home & Savings Association

Architect:
Look & Morrison, Architects of Pensacola

Pensacola Home & Savings Association has chosen the slogan for its new building: "FROM UNDER THE TREES CAME OUR NEW BRANCH."

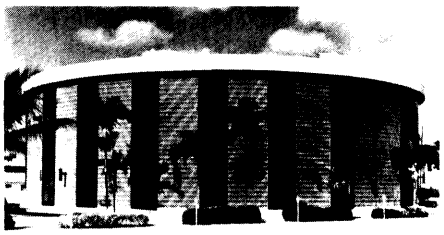
The 6800 sq. ft. building is unique, even for the city that rightfully boasts that it was the first European settlement in continental North America. For in a time when glistening slabs of masonry or sky scraping giants claim most architectural headlines, the University Branch is almost hard to find. As the slogan suggests, the branch came out from under the trees, huge four-and-five hundred year old oaks whose limbs almost touch the blending roofline and adds an accent which emphasizes the building's style.

Continental Park Recreation Building

Architect:
Leff & Alexander, Architects of Miami

"The most functional, vandal-proof recreation building in our Park system to date," is the way Fred Beauregard, Chief of Plans and Design for Dade County Parks and Recreation Department, characterizes the recently completed Continental Park Recreational Building.

The County has asked the architectural firm to repeat their design in a new location, Tropical Estates Park.

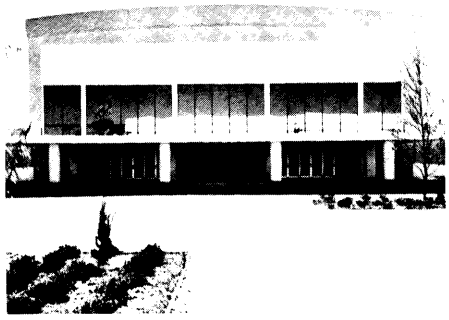


Dade County School Employees Credit Union

Architect:
Watson/Deutschman/Kruse/Lyon of Miami

According to the Florida Tile, Marble & Terrazzo Institute, this circular structure is just about maintenance-free because of the amount of tile used on the exterior. 6500 square feet of tile faced the outside of the building.

The architects used a Swedish tile called Hoganas, with each piece of tile 2" wide and 10" deep. The Credit Union building is located in Coral Gables.



Lakeland Florida Civic Center

Architect:
Renfroe-Setliff-Regnvall of Lakeland

Aluminum, concrete and glass for a dazzling partnership at the recently completed Lakeland, Florida Civic Center.

The Center includes four buildings. In addition to a convention hall, the $13 million complex also has an 8,000 seat sports arena, a 2,800 seat theater and a maintenance and mechanical building.

All four building in the Center utilize prestressed concrete in combination with Amarlite's structural gasket curtain wall system and "Safetyline" *entrances.*

Admirals Walk Condominium

Architect:
Schwab & Twitty Architects, Inc. of West Palm Beach

Admirals Walk, majestic high rise condominium residences on A1A in Boca Raton, received an annual award for excellence from the Community Appearance Board of the city of Boca Raton, Florida.

According to John Shoup, AIA, Chairman of the Board for four years, "the award takes into consideration architecture, land planning, landscaping, graphics and how the building relates to its natural setting and to the surrounding area and structures." Shoup also added, "we look for the properties that go far beyond minimum requirements."

Newsnotes

Professor Prestamo

Professor Sampson

UM APPOINTMENTS

Professor Felipe Prestamo, AIP, has been appointed acting chairman of the department of architecture, architectural engineering, and planning and Professor James Sampson has been named director of the architectural engineering program in the University of Miami, School of Engineering and Environmental Design.

Professor Prestamo holds degrees in architecture from the University of Havana, and in urban planning from Massachusetts Institute of Technology. Professor Sampson received his architectural engineering degree from the University of Illinois and his civil engineering degree from the University of Oklahoma.

ADDY AWARD

Chas Cary, president of Chas. Cary Advertising won a first place "ADDY AWARD" from the Fort Lauderdale Ad Federation for the Caldwell Scott Construction Company ad, "Who raised the roof?", (page 16, January/February FA).

Dyssegaard, King and Arango

CONTEMPORARY DESIGN PANEL

In conjunction with an exhibit titled, DANISH DESIGN IN THE SEVENTIES, the Miami Art Center sponsored a contemporary design panel discussion.

Member of the panel were Jorge Arango, AIA a Coconut Grove architect, William King, president of AI Group and Soren Dyssegaard, press counselor with the Consulate General of Denmark in New York.

King's definition of 'good design' is "the perfection of the essential."

ARCHITECTURE GRADUATES

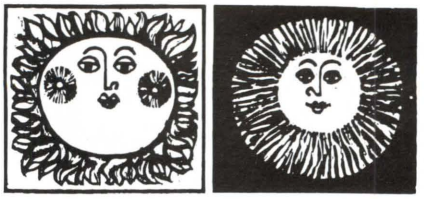
Architecture departments in the State of Florida are interested in keeping in touch with recent graduates. According to Brock Hamacher, Associate Professor at the University of Florida, "Over the past three years the Department has awarded 184 Bachelor of Design (AE) degrees. A majority of these continue here in Graduate School in pursuit of the professional degree, MAA. At the present time we find it difficult to keep track of those persons who have Bachelor of Design from here and who have gone to work in an architect's office, gone to another school or something else."

NEW MANUALS AVAILABLE

Two new manuals from AIA are now available through the Florida Association's office. The new manuals are "Compensation Management for Architectural Services," M-188 and "The Architect and the Shelter Industry," M-182.

Using the "Compensation Management Guidelines," the architects can, first of all, help their clients decide what architectural services will be required for their projects; second, it will help the architects themselves develop reliable estimates of their own costs in performing each individual item of service, and from those estimates, arrive at equitable compensation.

Topical sections within the "Architect and Shelter Industry" report include: 1) An overview of the shelter industry, 2) The impact of new trends on the shelter industry, 3) The background of the residential design team, 4) The architect's role as a member of the building team, 5) A description of architect/planner's responsibilities and work, 6) A survey of fees and 7) Contracts between architect/planners and builder/developers.



Calendar

FAAIA Board of Directors Meeting
May 1 – Orlando Hyatt House

Paolo Soleri Exhibit
May 13 – Ft. Lauderdale Museum

AIA Convention
May 18-22 – Atlanta, Ga.

CEP V Cost-Based Compensation
May 29 – Orlando Hyatt House
May 30 – Miami

South Florida Producers Council
May 22 – Georgia-Pacific Corp.

Jacksonville Chapter Meeting
May 28 – Tribute to Mellen C. Greeley

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